
THE MCA ADVISORY

The Quarterly Newsletter of Medal Collectors of America

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Spring-Summer 2002

Memorial Fund Honoring Gasparro Created

A memorial fund has been established in honor of Frank Gasparro, former Chief Engraver of the U.S. Mint. The fund will establish a scholarship in his name at the Samuel S. Fleisher Art Memorial in Philadelphia, Pennsylvania

Frank Gasparro was born in Philadelphia on August 26, 1909. His artistic talents were evident at an early age, and art soon became Gasparro's passion. He dropped out of high school at the age of 16, and, after working long and hard to gain his father's permission, enrolled in the Graphic Sketch Club (GSC). (Gasparro's father was a musician and hoped that his son would follow in his footsteps rather than pursue a career as an artist.) The GSC was founded in Philadelphia in 1898 by Samuel S. Fleisher as a tuition-free art school for anyone who wanted to "learn art."

The GSC grew steadily during its early years, and, by 1916, was in need of larger facilities. To meet the need, Fleisher purchased the abandoned building of the former St. Martin's College for Indigent Boys and added the adjoining Sanctuary of the former Church of the Evangelist in 1922. He added two neighboring row houses to the school for additional classroom space before he died in 1944.

Fleisher's will directed that the name of the school be changed to the Samuel S. Fleisher Art Memorial and that the school's property and continuing operations be managed by the Philadelphia Museum of Art. Currently, more than a thousand students per week — both children and adults — attend one or more free

classes at Fleisher. More information about the school and its programs can be found at www.fleisher.org.

Gasparro returned to his roots, so to speak, in the mid-1950s when he began teaching classes at Fleisher. He taught at the school for 47 years, teaching his last class just three weeks before his death last September. Commenting on his work ethic shortly before his death, Thora Jacobson of Fleisher said of Gasparro, "He was in frail health, but determined to teach." This dedication to and enthusiasm for his craft are the foundation for the new memorial fund.

Gasparro is well known for his U.S. coinage designs — the Lincoln Memorial reverse of our current one cent piece, the reverse of the Kennedy half dollar and both obverse and reverse of the Eisenhower and Anthony dollar coins. But he was most prolific as a designer

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Gasparro Fund

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of medals, both for the U.S. Mint and many private commissions.

His designs have been featured on the Mint's Presidential series medals for Eisenhower, Kennedy, Johnson, Nixon, Ford, and Carter; on more than a dozen Assay Commission medals; and on multiple medals of the Secretaries of the Treasury and Directors of the Mint series. Gasparro also designed the Congressional Gold Medal for John Wayne, the bronze duplicate of which has proven to be U.S. Mint's number one bestseller.

Gasparro also designed many non-list medals produced by the U.S. Mint. Among these are the four "Liberty Series" national commemorative medals authorized by Congress and struck by the US Mint and the Medallic Art Company between 1965 and 1967. The series featured a common obverse design dominated by the Statue of Liberty (a design Gasparro would return to for the 1976 National Bicentennial Medal). The four reverses featured designs of Federal Hall, Castle Clinton, the American Museum of Immigration and Ellis Island.



Figure 1. Obverse of Liberty Series Medals

The medals were sponsored by the New York City National Shrines Advisory Board and were authorized by Public Laws 88-262 and 89-676. The US Mint struck small (1-5/16 inch) low-relief examples in silver for general sale and distribution (along with a very limited number of gold specimens for VIP presentations) while MACO struck large (2-1/2 inch), high-relief examples in bronze. Both types were marketed by the Coin and Currency Institute of New York for the sponsoring organization. The illustrations included here are of the MACO strikes.



Figure 2: Reverse of Liberty Series — Federal Hall Medal

To send a donation or for more information, contact:

Frank Gasparro Memorial Fund
c/o The Madison Bank
8000 Verree Road
Philadelphia, PA 19111.

Donations should be made in the form of check or money order.

Those donating \$25.00 or more to the fund will receive a copy of Gasparro's "The American Freedom Eagle," a lithograph he created for American Express.

MCA Dues Update

As most of you have realized, the MCA has been less than systematic in sending out dues notices to its members. While the past generosity of outside benefactors has allowed us to continue our operations, we need to more effectively manage our membership roster as we move forward.

The MCA membership year runs from August 1st through July 31st. This is based on the original launch of the MCA at an August ANA Convention. Those attending the MCA membership meeting at the 2002 New York City ANA convention will be asked to pay their dues for 2002-03. After the meeting, dues notices will be mailed to all current MCA members (as defined by the mailing list for this newsletter). MCA dues will continue to be \$20 per year.

Paring of the active MCA membership list will begin in the Fall, with the expectation that an updated roster will be in place by the time the Winter 2003 edition of *The MCA Advisory* is mailed. Timely payment of your dues will ensure that you don't miss an issue!

There are many great medallic adventures ahead for the MCA, make sure you're a part of them!

Did you know?

MCA is without a web site! Can you help?
If you can, contact me at commems@aol.com.

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Editor's Ramble

Greetings! Welcome to the combined Spring-Summer issue of *The MCA Advisory*.

I'll begin this time by saying "Thanks!" to all of you who took the time to write a letter or send me an email with your thoughts and comments regarding my first issue of the newsletter. I am encouraged by your response and input and will continue to do my best to provide you with a quality publication each time out!

As I write this, the annual American Numismatic Association convention is just a couple of weeks away. I always enjoy spending a few days at the ANA show. Between staging an exhibit (or two!), attending club meetings, listening to Numismatic Theatre presentations, meeting with fellow collectors that I only see once a year and spending time on the bourse floor — the entire Convention just flies by!

The annual MCA membership meeting will be held at the ANA Convention on Thursday, August 1st at 3:00 PM in the Empire Room. We've had a nice turnout for past meetings, but have always had plenty of "extra" seats. So, mark the date and time down and come join us! Elsewhere in the newsletter is a calendar of medal-related events at the ANA. Make sure also to stop by the exhibit area and check out the Medals category. The category's awards were swept by MCA members last year! Will we repeat?

I would be remiss in my duties as your editor if I closed before making a plea for material for the next issue of *The MCA Advisory*. This newsletter will only realize its full potential if it reflects the interests of our membership. Why not share your interests and knowledge with your fellow medal enthusiasts by writing a short piece for the next issue? You'll be glad you did! (And so will I!)

Until next time, Happy Collecting! See you in NYC!

Carl Paul Jennewein (1890-1978)

By Peter Smith

The work of C. Paul Jennewein was controversial during his life. Now one of his works is controversial again, 69 years after installation and 24 years after his death. Although he is not always mentioned as the sculptor, it is Jennewein's "Spirit of Justice" that was recently covered by blue drapes at the Justice Department.

Jennewein was a painter, sculptor and medalist. He had the versatility to produce works in classic style and to be a leader in the Art Deco movement. His sculptures range in size from small medals to large monuments.

Perhaps the medal best known to numismatists is the Harry S Truman inaugural medal. He did nine medals for the Hall of Fame (at New York University) series and ten medals for the National Space Hall of Fame. Others are part of series struck by the Franklin Mint.

Jennewein was born on December 2, 1890, in Stuttgart, Germany, the son of Louis and Emilia Weber Jennewein. His father was an engraver and Paul took an early interest in drawing and the emerging field of photography. He studied art history and technique during an apprenticeship at the Stuttgart Museum.

After seeing pictures of the work of McKim, Mead and White, Jennewein wanted to move to New York with the hope of working for them in the field of architectural sculpture. A year later he was apprenticed to the New York firm of Buhler and Lauter, a firm used by McKim, Mead and White.

In New York, Jennewein studied at the Art Student's League. He left Buhler and Lauter when he became frustrated with lack of opportunity to advance. He arranged to paint the dome over the altar at the Church of the Holy Spirit in Kingston, New York. It was around this time that he got a commission to sculpt alabaster roundels for the Huntington home. In later years Jennewein would do more sculptures for Archer Milton Huntington and

Brookgreen Gardens.

As his fame grew from his independent commissions, he was called back by Buhler and Lauter to paint murals for the Woolworth Building. Gradually he did fewer paintings and made his living as a sculptor.

Jennewein joined the United States Army as a private serving near McAllen, Texas. In 1916 he was awarded the Prix de Rome and was given an honorable discharge from the army. The Prix de Rome allowed him to study for three years in Rome and around the art centers of Europe.

Jennewein married Gina Pirra on January 27, 1918. As an American citizen of German ancestry, Jennewein worked for the American Red Cross from May 1918, to February 1919. During this period his first son was born on November 2, 1918.

As a professional artist, Jennewein had to produce works for the existing markets. Perhaps some of his works represent pure artistic expression. His small bronzes inspired by his children may be examples but were still sold to museums and collectors.

Most of what he did was produced on commission and had to satisfy his patrons. In his architectural features, he adapted classic forms for new construction. His monuments were often innovative but required approval of his patrons.

He died on February 23, 1978, in Larchmont, New York. His family donated about 2000 drawings, models and sculptures to the Tampa Museum of Art. They mounted an exhibition and published *C. Paul Jennewein, Sculptor* by Shirley Reiff Howarth.

Controversy During His Life

Many of Jennewein's sculptures show uncovered male and female bodies. For the Darlington Memorial Fountain in Judiciary Park in Washington, D.C., he created "Nymph

and Fawn.” Like most nymphs, she was nude. Members of Darlington’s Baptist Church protested. Jennewein replied that she came “direct from the hand of God instead of from the hands of a dressmaker.”

Jennewein’s proposed design for the Constitution Avenue entrance at the Justice Department included five figures for “Law and Order.” Although the two female figures included one exposed breast, it was the men that created the problem.

Jennewein wrote to Charles Moore, chairman of the Fine Arts Commission, and suggested that parts of the men be covered with fig leaves as seen on sculpture at the Vatican and other churches. After reviewing the model, Moore responded, “The Commission of Fine Arts at their meeting on October 6, 1933, gave consideration to your model for the sculpture of the Department of Justice building. The Commission are of the opinion that the fig leaves are not quite large enough. They request that you send a photograph of a revised model.”

Moore did not explain why the fig leaves were too small. Perhaps small fig leaves did not cover enough of the body parts. Otherwise the implication is that the body parts were not large enough.

For the Ardennes Memorial in Belgium, he proposed a nude youth representing “Young America.” People on the American Battle Monuments Commission were concerned about the size and placement of a laurel branch that may or may not have provided appropriate coverage. Ultimately Jennewein’s sculpture was removed from the primary memorial and placed in a less prominent position in the garden.

The Justice Department

There were few new building projects in the 1930’s, so getting the commission for the Justice Department was a great coup for Jennewein. The commission included 56 architectural elements.

The Great Reception Room at the Justice Department has two of Jennewein’s large aluminum sculptures. On the right is “Majesty of Justice,” a male figure with a sculpted cloth covering the upper part of his right leg. On the left is a female form representing Spirit of Justice.” She has both arms raised and a cloth drape covering one breast. She is affectionately known as “Minnie Lou.”

Other Jennewein sculptures include the *Four Elements* in marble for the lobby and the *Four Winds* reliefs in the courtyard. Also in the courtyard are his *Ars Boni* and *Ars Aequi* pediments. The Constitution Avenue entrance has his relief panel over the entrance. The remaining works include lighting fixtures and decorative elements about the building. The character of the entire building reflects his vision of artistic expression at the height of the Art Deco period.

The Recent Controversy

In 1986 Attorney General Edward Meese presented the Meese Commission report on pornography and photographers caught Meese holding up the report under the raised arms and exposed breast of Jennewein’s sculpture.

In recent months Attorney General John Ashcroft was also photographed under the arms of Minnie Lou. Blue drapes were installed at a cost of \$8000 to cover both statues. Administration officials claimed that the drapes looked better on television than the buff limestone background.

The Washington cover-up has been the topic for newspaper editorials and jokes on the evening talk shows. During the 2002 Academy Awards presentation, host Whoopie Goldberg pulled a scarf around the naked “Oscar” statue to avoid offending Ashcroft.

Following is an incomplete list of Jennewein’s medals, sculptures, architectural works and monuments:

Medals

- *Athena* (1919) bronze
- *Fame and Glory* (1933) for the Society of Medallists
- St. Joseph of Copertino (1941)
- *St. Christopher* (1942)
- Harold Ickes (1945)
- Harry S Truman (1948) Inaugural Medal
- Beech Aircraft Corp. 25th Anniversary medal (1956)
- Judge Leonard Hand (1957)
- General John J. Pershing
- Mark Twain (1963) for the Hall of Fame
- Samuel F.B. Morse (1963) for the Hall of Fame
- Edward Alexander MacDowell (1964) for the Hall of Fame
- United Jewish Appeal (1965)
- Daniel Boone (1966) for the Hall of Fame
- Woodrow Wilson (1966) for the Hall of Fame
- Unknown Soldier's Medal (1966) for National Commemorative Society
- Pope John XXIII (1966) for Catholic Commemorative Society by the Franklin Mint
- American Legion, 50th Anniversary Medal (1967)
- Sacajawea (1967) for Societe Commemorative de Femmes Celebres by the Franklin Mint
- James Monroe (1968) for the Hall of Fame
- Francis Elizabeth Willard (1969) for the Hall of Fame
- National Space Hall of Fame, 10 medals (1969)
- General George Patton (1969) for National Commemorative Society
- Horace Mann (1970) for the Hall of Fame
- John Lothrop Motley (1970) for the Hall of Fame
- *Anna Hyatt Huntington Medal* (1970) bronze
- John F. Kennedy Center for the Performing Arts Dedicatory Medal (1971)
- American Legion School Medal (1972)
- *Carl Sandburg-Chicago Library Centennial Medal* (1972)
- William David Coolidge
- Rapuano Medal for Cornell University

Sculptures

- *Cupid and Gazelle* (1919) bronze, 28 inches high
- *Comedy* (1919) bronze, 17.5 inches high
- *The First Step* (1919) bronze, 11 inches high, representing his wife and son
- *Repose* (1920) bronze, 10 inches high
- *Hercules Taming the Nemean Bull* (1920) plaster
- *Paolo Romano* (1921) bronze bust, 9 inches high, representing his first son
- *Mimi and Squirrel* bronze, 11 inches high, representing his daughter
- *Cupid and Crane* (1924) bronze, 22 inches high
- *Cupid and Psyche* (1926) bronze, 13 inches high
- *Little Dancers*
- *Greek Dance* (1926) bronze, 18 inches high
- *Over the Waves* (1927) bronze, 54 inches high
- *Coral* (1929) bronze, 32 inches high
- *Bow and Arrow* (1928)
- *Sabrina*
- *Indian and Eagle* (1934) bronze, Brookgreen Gardens and the Tours War Memorial
- *Arbutus* (1938) terra cotta
- *Iris* (1939-42) bronze, 66 inches high, Brookgreen Gardens
- *Triton* (1937) bronze, 56 inches high
- *Fantasy* (1941) bronze, 45 inches high
- *The Secret* (1941) bronze, 26 inches high
- *The Hackney* (1942) bronze, 19 inches high
- *Edward MacDowell* (1964) portrait bust for the Hall of Fame
- *Sancho Panza* (1971) aluminum, Brookgreen Gardens
- *Naiad* (1973) bronze, 25 inches high
- *The Conqueror* (1974) bronze, Brookgreen Gardens
- *Nymph and Fawn* bronze, Brookgreen Gardens and the Darlington Fountain

Architectural Features

- Cunard Building (1920)
- Kilbourn Hall (1921)
- *Caruso* (1922) relief panel, Metropolitan Opera, New York City

- Elk's Club (1922) Brooklyn, New York
- *Abundantia Gloria* (1923) Lincoln Life Insurance Building, Fort Wayne, Indiana
- *Prudentia Fortuna* (1923) Lincoln Life Insurance Building, Fort Wayne, Indiana
- Philadelphia Museum Pediment (1926-33) 13 polychrome terra cotta figures
- Arlington Memorial Bridge (1927)
- Education Building (1929-1931) Harrisburg, Pennsylvania
- Industries of the British Empire (1932-33) Rockefeller Center, New York City
- *Ars Boni* (1933) pediment, Department of Justice
- *Four Elements* (1933) Lobby, Department of Justice
- *Four Winds* (1933) Courtyard, Department of Justice
- *Law and Order* (1933) Department of Justice, Constitution Avenue entrance
- *Spirit of Justice* (1933) aluminum, Great Reception Room, Department of Justice
- *Spirit of Law* (1933) aluminum, Great Reception Room, Department of Justice
- Federal Office Building (1935) New York
- City Hall (1936) Kansas City, Missouri
- *The Creation of Scientific Knowledge* (1936) marble, Mellon Institute, Pittsburgh, Pennsylvania
- Apartment Building (1937) 19 East 72nd Street, New York City
- Finance Building (1938) Harrisburg, Pennsylvania
- *The Evolution Of The Arts And Sciences* (1938-39) Brooklyn Public Library, Brooklyn, New York
- Fulton County Courthouse Annex (1950) Atlanta, Georgia
- *Ceres and Orpheus* (1954) plaster, Executive Mansion, Washington, D.C.
- *Majesty of Law* (1960) Rayburn Office Building
- *Spirit of Justice* (1960) Rayburn Office Building

Monuments

- Darlington Memorial Fountain (1920-23) bronze, Washington, D.C.
- Plymouth Maid, Pilgrims Memorial Fountain (1921)

- Soldiers and Sailors Memorial (1921-24) Barre, Vermont
- Soldiers and Sailors Memorial (1927-29) Providence, Rhode Island
- *Indian and Eagle* (1928-31) bronze, Tours War Memorial, Tours, France
- Noyes Armillary Sphere (1930-1935) bronze, Meridian Hill Park, Washington, D.C. [later removed]
- Endicott Memorial (1935-37) Boston
- Spanish War Memorial (1938-1941) bronze, Rochester, New York
- World's Fair Pylons (1939) New York World's Fair
- Ardennes Memorial (1953-60) limestone, Neuville-en-Condroz, Belgium

ANA Convention Medals

The limited-edition medal for the American Numismatic Association's (ANA) 111th Anniversary Convention in New York is now available. The medal features an image of the Statue of Liberty on the obverse and a view of the New York City skyline on the reverse. The medal was designed by Virginia Janssen and was struck by the Hoffman Mint.

The design is available in a large 2-1/2 inch bronze medal for \$34.00 (mintage: 150) and in a two-piece set (silver and bronze) of smaller 1-1/2 inch medals for \$47.00 (mintage: 150 sets). Mail orders will be charged \$5.00 for shipping. Contact the ANA at 719-632-2646.



Gen. Shelton Honored with Congressional Gold

General Henry H. Shelton, 14th Chairman of the Joint Chiefs of Staff and 38-year veteran of the US Army, is the most recent American to be honored with a Congressional gold medal. The bill authorizing the award was signed into law by President George W. Bush on 16 January 2002 (PL 107-127).



General Shelton was born in Tarboro, NC on 2 January 1942. He received his Bachelor of Science degree in Textiles from North Carolina State University and his Master of Political Science degree in 1973 from Auburn University. He also completed the National and International Security Program at Harvard University.

He began his military career through the Reserve Officer Training Corps (ROTC), and was commissioned as a second lieutenant in the Infantry in 1963 while at NC State. He served two tours of duty in Vietnam and subsequently served in a variety of staff and command positions including the 1st Brigade of

the 82nd Airborne Division at Fort Bragg in his home state of North Carolina.

During his career, he was awarded the Purple Heart, the Defense Distinguished Service Medal (four times), the Army Distinguished Service Medal, the Legion of Merit and the Bronze Star, among others.

The text of the authorizing legislation includes the findings of Congress and thus the reasons why it believes General Shelton should be so honored:

- (1) General Henry H. Shelton, Chairman of the Joint Chiefs of Staff, the principal military adviser to the President, the National Security Council, and the Secretary of Defense, has displayed strong leadership, competence, and professionalism in fulfilling his statutory responsibilities throughout Operation Allied Force.
- (2) General Shelton and his subordinates brilliantly planned and coordinated at the national level the successful air campaign in support of Operation Allied Force.
- (3) General Shelton's leadership, foresight, and determination were directly responsible for ensuring a decisive military victory without a single allied combat casualty in Kosovo in 1999.
- (4) As the principal military adviser to the President of the United States, the National Security Council, and the Secretary of Defense, General Shelton's assessments, judgments, recommendations, and determination were invaluable and instrumental in the unprecedented military victory against the forces of Slobodan Milosevic.
- (5) General Shelton's distinction as a "soldier's soldier", as Chairman of the Joint Chiefs of Staff, and throughout his military service, including command of the Special Operations Command, the 18th Airborne Corps at Fort Bragg, North

See **Shelton**, page 13

Collecting “Beyond” the Medal

By Gary Williams

Looking for a way to add another dimension to your collecting of commemorative medals? How about seeking out related commemorative issues?

When I returned to the numismatic hobby as an adult, my collecting began with the traditional US commemorative series. As I learned more about the coins, I became interested in acquiring their related ephemera — original holders, flyers, sales announcements, etc. I also started to supplement my collection with medals issued for the same events as the coins.

One of the first pieces I added to my collection was the medal issued to commemorate the tercentenary of Maryland in 1934. The piece was designed by the same artist as the coin, Hans Schuler, and sponsored by the same organization, the Maryland Tercentenary Commission. (Figure 1 presents the obverse of the medal.)

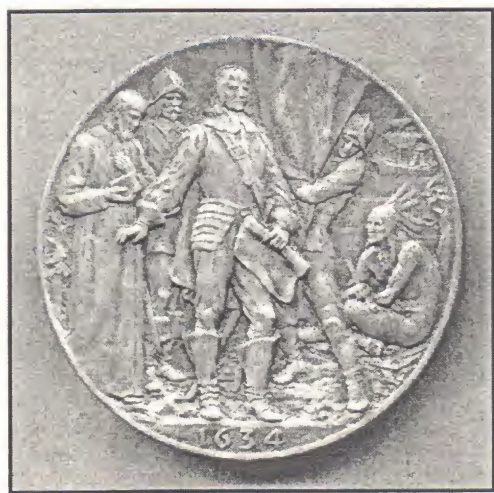


Figure 1: Obverse of Maryland Tercentenary Medal

The medals and ephemera I've collected have always added an enjoyable and interesting dimension to my coin collection. I've tried to extend this approach to my collecting of commemorative medals as well. Whenever possible, I “enhance” a medal in my

collection by acquiring related ephemera as well as related commemorative tokens and souvenirs.

One related area that I have particularly enjoyed pursuing is the collecting of commemorative wooden “nickels.” A number of these souvenir pieces have been produced in conjunction with commemorative coin and medal issues. They offer a typically inexpensive addition to one's collection and can round out the story of a commemorative coin or medal very nicely.

For example, in 1951, to help celebrate the 300th anniversary of Norwalk, Connecticut, the Norwalk Historical Society (NHS) sponsored a commemorative medal. At the same time the Norwalk, CT 300th Anniversary Committee sponsored a set of three different wooden nickels. I've had an example of the medal in my collection for several years, but had not come across the souvenir woods until recently. I found them on a dealer's fixed price list and quickly added them to my collection.

The medal was designed by Robert C. Wakeman, a noted artist/sculptor local to the Norwalk area. The obverse of the piece depicts Rodger Ludlow negotiating with Chief Mahackemo for the land on which Norwalk would be built. (See Figure 2.)



Figure 2: Obverse of Norwalk Medal

Ludlow purchased the land from the Norwalk tribe in 1640; formal settlement of the area occurred in 1651.

The reverse of the piece features the seal of the city of Norwalk along with appropriate commemorative inscriptions. (See Figure 3.)



Figure 3: Reverse of Norwalk Medal

The bronze medal is two inches in diameter and was struck by the Medallic Art Company (New York). The piece was originally sold for \$2.75 (including postage) and had a total mintage of 500 pieces.

The three pieces of souvenir wooden money carry denominations of one, two and five “nickels.” The pieces share common front and back designs, differing only in the denomination specification and color used for printing. The one “nickel” piece was printed in green, the two in red and the five in blue.

The front of each piece is essentially a text-only design with appropriate commemorative details framed by a border inspired by the then-current US Indian Head (“Buffalo”) nickel. The border was a standard design used on many of the wooden money pieces produced by John B. Rogers Producing Company of Fostoria, Ohio; Rogers was the largest producer of these pieces. (See Figure 4.)

The back of each piece includes a line drawing of the medal’s obverse — a nice connection between the two commemorative

souvenirs! — along with the redemption details. (See Figure 5.) A total of 25,000 pieces were produced for the celebrations.

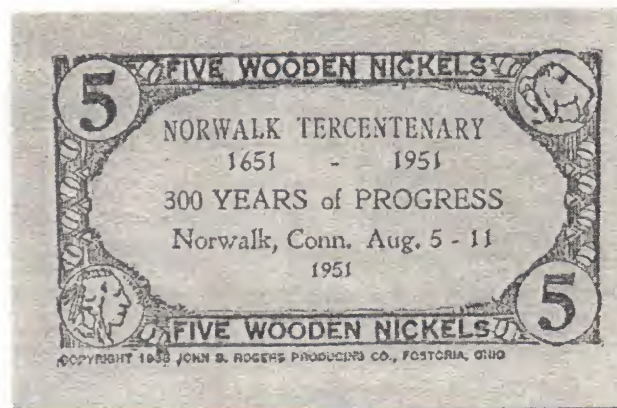


Figure 4: Front of Norwalk “Nickel”

Contemporary NHS press releases indicate that proceeds from medal sales would help finance a permanent public museum in Norwalk. I have not come across any similar statements concerning the proceeds from the unredeemed souvenir woods. In any case, it’s unlikely the low volume of pieces produced coupled with the low net proceeds from them produced any windfall for the planned museum.

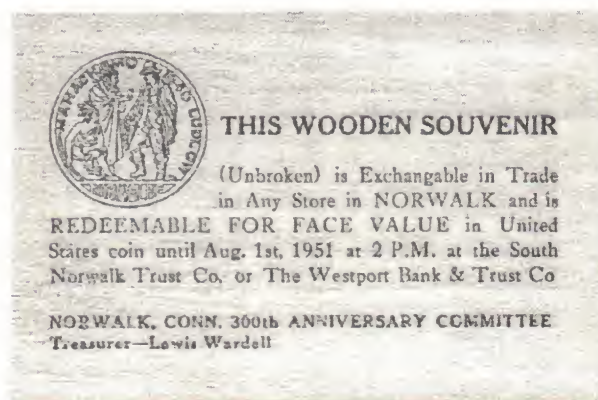


Figure 5: Back of Norwalk “Nickel”

The popularity of wooden money reached its peak during the 1950’s and 1960’s. In my collection, however, I have pieces that tie into either a commemorative coin or medal dating back as far as 1936.

So, next time you are looking for a new collecting direction, consider adding a few wooden commemoratives to your holdings!

Medal Holdings at UNC's North Carolina Collection

By David W. Boitnott

The Wilson Library on the campus of the University of North Carolina-Chapel Hill is home to the North Carolina Collection Gallery. This small but ambitious museum is host to a diverse mix of displays and exhibits that bring to life many important aspects of North Carolina's past.

Among the "permanent" displays of the Gallery is a fabulous set of Bechtler gold coins. Most US-focused numismatists are aware of these privately issued gold coins, but I wonder how many have ever seen a complete, high grade set! This is just one highlight of the numismatic holdings of The North Carolina Collection, however. The collection also includes more than 10,000 pieces of antebellum and Civil War era bank notes, bonds and related financial instruments. Many rare notes and proof sheets are included in this extensive collection.

Its current collection of medals, however, is very small. Thankfully, Neil Fulghum, Keeper of the North Carolina Collection Gallery, is interested in numismatics and has reached out to the local numismatic community for help in building and enhancing all aspects of the Gallery's numismatic collection — medals included.

While the current medallic holdings are limited, the collection does include a number of scarce pieces. One such medal is the UNC Bicentennial medal which celebrates the long history of the first state university in the US. Just 200 of these three-inch bronze medals were produced in 1993 as part of the University's year-long celebration; I have not yet found records of any precious metal pieces.

The obverse of the piece features the Old Well and the Davie Poplar of the UNC campus. (See Figure 1). The Davie Poplar is said to mark the spot where, in 1792, William R. Davie selected the site for the University. The Old Well is the visual symbol of UNC Chapel Hill. Its current decorative form, created in 1897

under the direction of University President Edwin A. Alderman, is said to be inspired by the Temple of Love in the Garden of Versailles.



Figure 1: Obverse of UNC 200th Medal

The reverse of the medal depicts Old East, the first building constructed for UNC. The cornerstone of the building was laid on October 12, 1793. (October 12th is now celebrated on campus as University Day.) In 1966, the building, a dormitory throughout its history, was added to the register of National Historic Landmarks.

The medals are edge numbered — the NC Collection has medals 22 and 51 — and were originally delivered in maroon-colored boxes with a gold foil Bicentennial sticker affixed to the lid. The collection also features a pair of uniface trial strikes of the piece (one each of the obverse and reverse).

In total, the NC Collection currently has less than one hundred medalets, medals and/or medallions in its holdings. Keeper Fulghum, however, is actively expanding the collection and has enlisted local numismatists to assist with the development of an acquisition plan that can be followed in the

See UNC Medals, page 15

Pricing Update for SOM Medals

By Paul Bosco

Editor's Note: Paul first provided MCA members with a price guide for the issues of the Society of Medalists in the inaugural issue of The Medal Cabinet. The tables that follow include Paul's original pricing guidelines as well as the updates he has recently provided. I've included a '+' or '-' to indicate a change. To demonstrate the unpredictability of auction results generated on eBay, I've also included a fourth column that lists a few recent prices paid on eBay that were markedly different from the guide.

Issue	Year	Original Value	Update Value	+/-	eBay
1	1930	75-95	100	+	
2	1930	250-300	300-400	+	
3	1931	100	125-150	+	
4	1931	110-150	110-150	+	
5	1932	60	60		
6	1932	75-100	100	+	
7	1933	75-100	85-100	+	
8	1933	60	60		
9	1934	75-100	85-100	+	
10	1934	60	60		
11	1935	75-100	85-100	+	
12	1935	100-150	100-150		
13	1936	125-175	140-175	+	710
14	1936	60	60		
15	1937	75-100	80-100	+	
16	1937	80-100	100	+	
17	1938	75-100	75-100		
18	1938	60	60		
19	1939	60	60		
20	1939	50	50		
21	1940	60	60		
22	1940	75-90	100	+	
23	1941	75-90	75-90		
24	1941	90-120	90-120		
25	1942	60	60		
26	1942	75-100	80-100	+	
27	1943	200-275	200-275		139
28	1943	50	50		
29	1944	75-100	75-100		
30	1944	75-100	80-100	+	
31	1945	75-100	85-100	+	
32	1945	60-75	60-75		

Issue	Year	Original Value	Update Value	+/-	eBay
33	1946	50	50		
34	1946	50	50		203
35	1947	50	50		
36	1947	50	50		
37	1948	50	50		
38	1948	50	50		
39	1949	75-100	75-100		
40	1949	50	50		90
41	1950	50	50		
42	1950	60-90	60-90		
43	1951	50	50		
44	1951	50	50		
45	1952	150-200	160-200	+	
46	1952	60-80	60-80		
47	1953	70-110	70-110		
48	1953	50	50		
49	1954	50	50		
50	1954	60-90	60-90		
51	1955	100	100		
52	1955	60	60		
53	1956	50	50		
54	1956	60	60		
55	1957	50	50		
56	1957	110-150	250	+	
57	1958	50	50		
58	1958	60	60		
59	1959	100-140	120-150	+	294
60	1959	60	60		
61	1960	60	60		
62	1960	50	50		
63	1961	50	50		
64	1961	50	50		
65	1962	60-80	60-80		
66	1962	40	40		
67	1963	50	50		
68	1963	40	40		
69	1964	60-90	60-75	-	
70	1964	60-90	50-70	-	
71	1965	50	50		
72	1965	40	40		
73	1966	40	40		
74	1966	40	40		
75	1967	75-95	75-95		

See **SOM Update**, page 15

Farewell to a Friend: Goodbye to the Franklin Mint

By Dave Provost

When I first read the announcement concerning The Franklin Mint's departure from the coin and medal business, it didn't come as that big of a surprise to me. After all, the active collector base for medals (especially coin-relief medals) is far smaller today than it was during the FM's heyday, and there are now plenty of competitors for world coinage contracts, especially for the non-circulating legal tender (NCLT) commemorative coins that the Franklin Mint produced in quantity. Still, I was a bit saddened by the news. Why? Mostly because for as long as I've been a collector, the Franklin Mint has been part of the numismatic landscape, and I felt like I was losing a friend.

The Franklin Mint traces its roots back to the General Numismatics Corporation, a company formed by Joseph Segel and Gilroy Roberts in 1964. Roberts resigned his post as chief engraver of the US Mint in October of 1964 to take part in the venture and served as the company's first chairman of the board. The firm soon became The Franklin Mint and



began producing commemorative medal series that it sold directly to collectors through special subscription programs. The series produced for the National Commemorative Society is just one example. It was a long-running series commemorating important people, places and events in US history. Figure 1 presents the reverse of the series' New Orleans 250th anniversary medal.

Most of the FM's medallic output was struck in proof in low- or coin-relief. In the wrong hands, such medals can appear amateurish or cartoonish. In the skilled hands of a true medallic artist, however, even a low-relief piece can offer depth and beauty to the beholder. In my opinion, the Franklin Mint successfully achieved the latter far more often than it ever approached the former.

See *Franklin Mint*, page 16

Shelton

Continued from page 8

Carolina, helicopter forces in Operation Desert Storm, and special forces Green Berets in Vietnam, serves as an inspiration to the Congress and the people of the United States, a grateful Nation.

The legislation provides for the striking of bronze duplicates for sale to the public. Sales of the duplicate medals, in addition to covering their own production costs, are expected to cover the \$30,000 appropriation made to prepare General Shelton's gold medal.

As this issue of *The MCA Advisory* went to the printer, the design of the Shelton medal had not yet been unveiled; images of the medal will be included in a future issue, however, when they become available.

*Share your knowledge!
Share your enthusiasm!*

*Write an article for
The MCA Advisory!*

*The next editorial deadline is
September 15, 2002*

Presidential Exonumia Auction Tops \$400,000

By Joe Levine

Presidential Coin & Antique Company's 70th exonumia auction, held December 1, 2001 as part of the Suburban Washington-Baltimore Coin Convention, indicated a continuing strong market for better exonumia with many record prices set. The auction featured the "Robert Marcus Collection of Lincoln Campaign Tokens," the "Barry Friedman Collection of So-Called Dollars" and items from the collection of Arlie Slabaugh. The sale realized \$407,688 before the 15% buyer's fee.

The market was particularly strong for 20th century art medals, especially those by "name" sculptors such as Brenner, Flanagan, Fraser, French and Manship. I believe part of the reason for this was an influx of new bidders garnered from eBay. These collectors previously had little to do with the traditional numismatic world, but participated in the auction with much enthusiasm.

Notable surprises included:

Lot 197 – Washington Before Boston, Struck Medal with Error Reverse. The medal brought \$3,900. A comparable medal from the collection of Lucien LaRiviere brought \$2,415 in a Bowers & Merena auction in 1999.

Lot 298 – Keller Manufacturing Engineering Company, Large Harding Plaque (1921). This plaque features the same Harding portrait as is on the official inaugural medal but is almost four times as large. The plaque realized \$4,400 against an estimate of \$2,500+.

Lot 610 – 1900 Assay Medal in Copper by Charles Barber. Believed to be one of just six struck, the piece brought \$1,050 against a pre-auction estimate of \$400-\$600.

Lot 615 – 1944 Assay Medal by John Sinnock (1944, Bronze). This extremely rare piece brought \$6,000; a different specimen brought \$1,650 at auction in 1995.

Lot 616 – Artist's Plaster of the Reverse of the 1944 Assay Commission Medal by John Sinnock. Though no pre-auction estimate was made for this unique piece, it was won with a truly significant bid of \$3,200.

Lot 627—James Garfield Presidential Medal by Charles Barber (late 19th Century, Silver). This possibly unique piece brought \$3,400 against an estimate of \$1,500+.

Lot 649 – Visit of Brazilian President Dutra to the United States by Paul Manship (1949, Silver). The medal's hammer price was \$2,700 against a pre-auction estimate of \$1000+.

Lot 660 – Dewitt Clinton Medalet by Moritz Furst (1812, White Metal) The rare piece (estimated population: 6 – 10) brought \$1000 against an estimate of \$400-\$600.

Lot 754 – Welfare Council of New York City Distinguished Service Medal by Paul Manship (1946, Bronze). The piece brought \$1900 against an estimate of \$200-\$400.

In addition to conducting exonumia auctions, Presidential Coin & Antique (PCAC) is also a full-service dealer with a national reputation in two interrelated fields: exonumia and political Americana.

PCAC is located in Alexandria, Virginia and can be contacted with questions and want lists by telephone at 703-914-0547 or by email at JLevine968@aol.com.

SOM Update

Continued from page 12

Issue	Year	Original Value	Update Value	+/-	eBay
76	1967	40	40		
77	1968	50	50		
78	1968	60	60		
79	1969	50	50		172
80	1969	50	50		
81	1970	40	40		
82	1970	40	40		
83	1971	50	50		
84	1971	50	50		
85	1972	40	40		
86	1972	60	60		
87	1973	40	40		
88	1973	40	40		
89	1974	40	40		
90	1974	50	50		
91	1975	40	40		
92	1975	40	40		
93	1976	50-60	50-60		
94	1976	40	40		
95	1977	40	40		
96	1977	60-100	60-100		
97	1978	50	50		
98	1978	60-75	60-75		
99	1979	75-100	75-100		
100	1979	50	50		
101	1980	60	60		
102	1980	60	60		
103	1981	60	60		
104	1981	60	60		
105	1982	60	60		
106	1982	60	60		
107	1983	60	60		
108	1983	75-100	75-100		
109	1984	65	65		
110	1984	65	65		
111	1985	120	400	+	
112	1985	50-60	50-60		
113	1986	60-75	60-75		
114	1986	50	50		
115	1987	75-100	125	+	
116	1987	50-60	50-60		
117	1988	65	65		
118	1988	65	65		
119	1989	65	65		

Issue	Year	Original Value	Update Value	+/-	eBay
120	1989	65	65		
121	1990	65	65		
122	1990	125	125		
123	1991	75	75		
124	1992	125-150	125-150		
125	1992	125	125		
126	1993	125	125		
127	1993	125	125		
128	1994	550	---		
129	1995	125	125		

UNC Medals

Continued from page 11

coming years. The plan will identify North Carolina related pieces to seek out, as well as estimate potential acquisition costs. It is hoped that with continued support from the University as well as interested numismatists, the collection will someday soon offer an important medallic record of North Carolina and its history.



Figure 2: Reverse of UNC 200th Medal

If any MCA member would like more information about the NC Collection's holdings, or would like to make a tax-deductible gift to its numismatic collection, they should contact Neil Fulghum at 919-962-1172.

Franklin Mint

Continued from page 13



**Figure 1. Reverse of the New Orleans
250th Anniversary Medal**

In 1973, the FM opened the Franklin Mint Museum of Medallic Art. The museum displayed a comprehensive collection of the company's issues and emphasized the historic and cultural importance of the various medal series it produced. It also promoted the importance of collecting all of the medals in a series rather than just selected issues. I've always believed that this "completeness" objective was the FM's attempt to build and maintain a collector base for their medallic products — a goal they were never able to fully achieve. The museum still exists, but it has been transformed into one of "20th Century cultural icons" rather than a gallery dedicated to showcasing medallic art.

I first became aware of The Franklin Mint a year or so before the US celebrated its bicentennial in 1976; I was thirteen or fourteen at the time. I received a mailer announcing a new series of medals marking this important historical milestone in American history, the set was entitled "The Official Bicentennial Medals of the Original Thirteen States."

I remember pouring over the mailer and getting very excited about the set. It took some negotiating on my part to get my parents to agree to purchase the set, but they eventually relented and my order for a set of silver proof medals was placed. That collection wound up

being the only set that I ever purchased from the Franklin Mint, but it has remained a favorite of mine to this day. When my house was burglarized in 1996, the set was taken from its place of honor on a wall in my den. Of the few numismatic items taken in the burglary, it was the only one that I felt bad about. I soon began my search for a replacement set, finally locating one about two years ago on eBay. The set once again proudly adorns a wall in my den.

With its departure from the numismatic market, I wonder if the FM will continue to sponsor the "Private Mint Issues Since 1960" exhibit class at the annual ANA Convention? Or continue to provide the special medallic keepsake at the convention's banquet (a tradition they revived just a few years back)?

In any case, I hope the artists and managers associated with the coin and medal department of the Franklin Mint are proud of the numismatic legacy they created and left behind. I, for one, will miss them.

NYC ANA Calendar of Medal-Related Events

Thursday, August 1st

1:00 PM Numismatic Theatre

Dick Johnson
*What I Learned From 3,000
Coin and Medal Artists*
Empire Room

3:00 PM MCA Membership Meeting

Ziegfeld Room

Saturday, August 3rd

1:00 PM Numismatic Theatre

John W. Adams
*The Forgotten Medals of
John Law*
Empire Room

Medals on the Web: Congressional Gold Medals

By Dave Provost

The last issue of *The MCA Advisory* included a report about the upgrades to the medals section of the U.S. Mint's web site (www.usmint.gov) and its inclusion of details on recent Congressional gold medals. Looking to gather a bit more information about some past medals, I did a little web surfing one evening and came across a more comprehensive Congressional gold medals page located on the web site of the Dallas Public Library. I used a link on the site to send an email with several questions about the site and soon heard back from Rob Martindale, author/webmaster for the site. Before I get to the site's history, however, a brief overview of the site seems in order.

Site Snapshot

The site contains a chronological list of the recipients of Congressional medals — from the first, awarded to George Washington, through the recently authorized award for General Shelton. Most of the names on the list link to a page containing the recipient's date and place of birth and death (if appropriate), the text of the Congressional resolution or Public Law that authorized the medal and, when available, a picture of the medal. The site is located at:

www.dallaslibrary.org/CGI/goldmedals.html

Following are the questions I asked Rob along with his responses.

MCA *Why did you create the site?*

RM I developed the site in response to a reference question. While working on my Masters in Library Science at the University of South Florida (USF), I worked at the USF library in the Government Documents area. A friend of mine was trying to answer a reference question concerning the number of Congressional gold medals issued. He came to me for help, but I couldn't find any readily available listings. So, I decided to do a bit of

research and compile a list myself. I posted to a few government documents listservs to see if anyone else had an answer and someone from the Congressional Research Service (CRS) replied that there was a book available on the subject. I requested the book from my congressman and used it as the basis for the web page. This all began in the Fall of 1999.

MCA *You've gone beyond a basic list of the medals. What drove the site's expansion?*

RM As a historian and genealogist, I decided to make the site more unusual by including information about each and every person that ever was awarded a medal by Congress. With my background, I knew the resources to use and, as can be seen by visiting the site, I have progressed quite far on the project. I must, however, give thanks to the family members of many of the Navajo code talkers as well as several libraries and archives who actually hold the records of some of the groups (particularly the arctic explorers) who helped me along the way.

I also decided that pictures would be interesting as well. The pictures come mostly from the 1972 edition of *Medals of the United States Mint* by the Department of the Treasury. I have gotten other pictures from individuals that own the medals as well as from some Senate offices.

MCA *Has the site received any notice in the press?*

RM The biggest publicity the site has received was when the White House Speech Writer's Office called me to ask about the medals. The President was set to give medals to the Navajo code talkers and the speech writers wanted to know if any Native American had ever received a Congressional gold medal. To my knowledge, none had. The story got picked up in the local paper.

See Congressional Gold, page 20

Papers Please!

By David Provost

As I mentioned in the previous issue of *The MCA Advisory*, I hope to make the presentation of ephemera associated with historical art medals a regular feature of the newsletter. To best represent the depth and breadth of what MCA members collect, I'm hopeful that future issues will showcase items from the collections of MCA members. If you have some interesting ephemera related to the medals that you collect, please contact me at the editorial address provided on page 3.

And now for this month's feature...

The 250th Anniversary of the Settlement of Detroit

The city of Detroit can trace its roots back to the political and military vision of a Frenchman named Antoine de la Mothe Cadillac (1658-1730). During June and July of 1701, Cadillac, a 43-year-old French soldier, businessman and explorer led an expedition up the waterway between Lakes Erie and St. Clair in search of a strategic location for a fort and trading post. Cadillac believed that a fort along this waterway would protect French interests to the north and prevent the British from advancing into the upper Great Lakes region.

Cadillac's expedition party consisted of 25 canoes, 100 French colonists and soldiers and 100 Native Americans. On 23 July, the expedition reached the waters of what today is known as the Detroit River. On the following day, 24 July 1701, Cadillac selected a strategically located rise along the river for the party's landing. It was at this site that Cadillac and his men established a fort and trading post.

Cadillac named the fort after Count Ponchartrain, a friend and influential French government minister who helped Cadillac secure the approval of King Louis XIV for the expedition and new settlement. Fort

Ponchartrain offered military protection for the French colonists while also serving as an important fur trading post. The new settlement, while officially named after Pontchartrain, soon became known as the Village of the Straits (in French: ville de troit). In time, "ville" was dropped and the settlement's name became what we know it as today.

Detroit came under English control in 1760 as a result of French losses at Montreal during the French and Indian War. In 1763, with the signing of the peace treaty that officially ended the war, France passed control of its lands east of the Mississippi River to the British. After America's War of Independence, the British flag would yield to the American flag, the third to fly over settlement, and Detroit would begin its long rise to one of America's most prominent and important cities.

In 1951, Detroit's 250th Birthday Festival, Inc. released a commemorative medallion to help the city celebrate the 250th anniversary of its settlement. The piece was designed by noted artist/sculptor Rene P. Chambellan and was struck by the Medallic Art Company.



Figure 1. Obverse of the Detroit 250th Anniversary Medal

The obverse of the medal depicts Cadillac's landing at the future site of the city with several Native Americans, presumably Iroquois, there to greet him and his expedition. (See Figure 1.) A priest is shown in a prominent position behind Cadillac to his left. Two priests accompanied Cadillac on the expedition, but I suspect that Chambellan depicted Father Constantin del Halle, a Franciscan, rather than Father Francois Vaillant, a Jesuit priest. Vaillant left the settlement very soon after arrival, partly due to his disagreements with Cadillac over trading brandy for furs with the Native Americans. Father del Halle stayed with the settlement and led the faithful at St. Anne's Church, the first building to be completed at the fort.

A circa 1951 Detroit skyline is the dominant design element of the reverse of the medal. (See Figure 2.) The city's new Civic Center is shown in the foreground along the river. A depiction of the original Fort Pontchartrain is seen at the left, seemingly floating on a cloud.

The medal was struck in bronze and measures 2-7/8" in diameter. The medals were marketed and sold by the Detroit Historical Society for the 250th Birthday Festival Corporation, with the proceeds earmarked for a building fund to benefit the

Detroit Historical Museum. The medals were available for \$2.00 each (\$2.25 if by mail), and could be ordered with an embossed leather case for an additional \$12.00.



Figure 2. Reverse of the Detroit 250th Anniversary Medal

The small leaflet included with the medallion was printed on a light ivory card stock and features an image of the obverse of the medal on its front cover. A brief discussion of the medal's historical designs is included on the inside panels. The back of the leaflet is blank. When opened, the leaflet measures 5-3/4" by 2-7/8". (See Figure 3.)

**Figure 3.
Inside
panels
of leaflet.**

The official Medallion commemorating Detroit's 250th Birthday Festival of 1951 is the work of Rene P. Chambellan, of New York City, one of America's distinguished sculptors. The motif for the obverse shows Antoine de LaMothe Cadillac arriving with his company of French Colonists July 24, 1701, at a site where they erected a Fort and Trading Post named Fort Pontchartrain. It was Count Pontchartrain who presented Cadillac with the grant from King Louis XIV to establish a Fort at a strategic location along "The Straits" (Les D troits) where the French could operate a Fur Trading Post for supremacy over the English in trading with the Indians. This Trading Center became known later as Ville de D troit. It was ruled by the French until 1760, then by the English, and by the Americans since 1796. Incorporated as a Town in 1802, and as a City in 1815, Detroit became our first State Capital in 1837, when Michigan was admitted to the Union.

The design on the reverse portrays the present impressive skyline of downtown Detroit, with the

beautiful new Civic Center on the riverfront and its proposed buildings as now planned. Old Fort Pontchartrain is also shown, located in 1701 near the present site of the Veterans' Memorial Building, completed in 1950.

Both designs are copyrighted and may be reproduced only by permission or license from the undersigned.

This Medallion is intended to serve as a permanent souvenir of the Festival celebrating Detroit's spectacular growth during 250 years, now one of our Country's greatest manufacturing centers, and truly "The Automobile Capital of the World." Medallions are available at the Festival Office, Veterans' Memorial Bldg., 151 West Jefferson Ave., (Phone Wo. 2-5404) at \$2.00 each, Michigan Sales Tax inclusive, plus 25c each for wrapping and postage when mailed. Also available in handsome genuine leather case \$12.00 extra, including name embossed in gold.

DETROIT'S 250th BIRTHDAY FESTIVAL, INC.

Congressional Gold

Continued from page 17

MCA *How did the page find its way to the Dallas Public Library web site?*

RM After I graduated from USF, I moved the pages with me to the server here at the Dallas Public Library (DPL). I am currently the patent and trademark librarian at the DPL working in Government Documents.

MCA *What will happen to the site if you leave the DPL?*

RM I have an agreement with the DPL administration that the pages are mine, and if I should ever leave the pages will come with me. At one time, I considered writing a book on the subject, but decided it would be of limited interest. So, for now, my future involvement in the topic will stay focused on the web site.

MCA *Is there anything that the members of the MCA can do to help you?*

RM I am on a mission to track down all of the original medals, so any assistance in locating them would be very helpful. Also, I am always looking for pictures of the medals, especially those from the 20th century. My goal is to have a picture for each of the medals available on the site, but I still need images of quite a few. If any member can supply me with images of one or more of the medals I'm missing, I would greatly appreciate hearing from him or her.

Contacting the MCA

Do you have a question about your MCA membership?

Do you have a good idea about how the MCA can better serve its members?

Would you like to volunteer your time to help the organization?

For all questions or comments related to these and other general topics, write:

**Medal Collectors of America
PO Box 780
Mahopac, NY 10541**

For all questions related to The MCA Advisory or to submit an article for future publication, write:

**David Provost
PO Box 354
Morrisville, NC 27560**

**OR
commems@aol.com**

Coming Attractions...

- ❖ *A Look Back at the Presidential Arts Company*
- ❖ *Medals and Related Ephemera of the 1962 Seattle World's Fair*
- ❖ *The John Endecott Massachusetts Bay Tercentenary Medallion*
- ❖ *And more!*